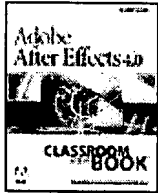


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MOBI

**Adobe® After Effects® 4.0 Classroom in a Book®**
by Adobe Creative TeamPublisher: **Adobe Press**Pub Date: **July 15, 1999**

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Overview

Adobe After Effects

is the ultimate tool for creating motion graphics and visual effects for film, video, or the Web. The latest version boasts exciting new features, such as a built-in file format, cross-platform plug-ins, and powerful new video and audio effects.

Adobe After Effects 4.0 Classroom in a Book teaches users to master After Effects in short, focused lessons that explore all of its tools and techniques. Readers can follow along with the cross-platform CD and the book's lessons to get hands-on experience mastering the most powerful graphics application available. Illustrations and text guide readers through results they can see on the screen, teaching techniques that can be put to use immediately.

Adobe Press Classroom in a Book series is one of the best-selling series in the industry

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Editorial Reviews

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Adobe After Effects 4.0 Classroom in a Book is an excellent resource for new users of this digital video animation and compositing program. The new edition has been updated with coverage of enhanced and new features in the latest version of After Effects.

The early chapters clearly explain the interface and the basics of using the software, while the later chapters describe complex effects used for television and film, such as syncing animation to a soundtrack and proper blue-screen keying techniques.

In tutorial fashion, each chapter builds on the information and instruction presented earlier. The project in chapter 4 uses multilayered Photoshop files imported as After Effects compositions--but it is in chapters 2 and 3 where you learn what a composition is and how to use nested compositions.

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[CONTENTS VIEW](#) [HTML VIEW](#) - [TEXT ZOOM](#) + [< PREVIOUS](#) [NEXT >](#)**Special Effects for Film > Rendering the project****Rendering the project**

Now you are ready to render the project. Since this project uses high-resolution images, you will use **proxies** when you render the project.

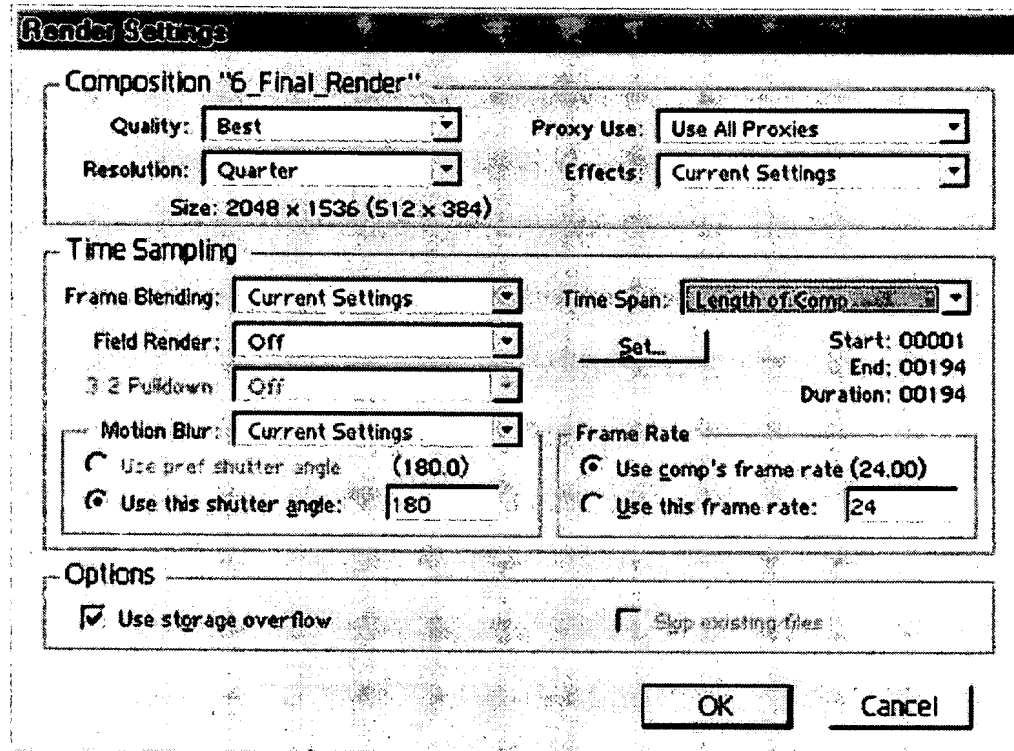
1. Choose Composition > Make Movie, name it **07Movie.mov**, and save the file in your Projects folder.
2. In the Render Queue, choose Custom for Render Settings.
3. For Quality, choose Best. For Resolution, choose Quarter for a size of 512 x 384.

Note

Note: You may prefer to render a draft movie.

1. For Proxy Use, choose Use All **Proxies**. Make sure Time Span is set to Length of Comp. Click OK.

Figure .



2. For Output Module, choose Custom, and for Format, choose QuickTime Movie.
3. In Windows, the QuickTime settings dialog box appears. Set Compressor to None, and then click OK. In Mac OS, leave the Video Output options at their defaults.
4. Select Import into Project When Done, and click OK.
5. Click Render.
6. When you are finished rendering the movie, open the footage file that appears in your Project window and play it.

If it doesn't play smoothly, then create a new composition at 512 x 384 pixels, Full Resolution, and 194 frames Duration. Drag the Final.mov footage item from the Project window into the Time Layout window and click the RAM Playback button. If you have enough RAM available, the movie will now play smoothly.

7. Save and close the project, and quit After Effects.

To render the entire project for film output, you would turn **proxies** off and render at full size as Cineon files, using the Full Range preset. (To render a file of this size would take more than 150 MB of RAM and 2.4 GB of hard drive space.) You would then take it to a motion picture film output service provider, where it would be recorded onto motion picture film. To transport such a large file sequence, you could use Exabyte 8mm, DAT 4mm or DLT format tapes, or a large removable hard drive.

For more information, see "Rendering for film" and "Video transfer issues" .

(3)

Congratulations! This ends the lessons. You've accomplished quite a bit since you began setting keyframes and creating simple compositions. As you continue to work with After Effects, you might want to refer to specific lessons in this book to remind yourself of particular procedures, or to remember how to create a specific effect.

In the next several pages, you'll find a special "Technical Information" section on working with dynamic media and digital video. It includes information on -pertinent issues including video-to-film conversion and production. You can read it at your leisure, or use it as a reference.

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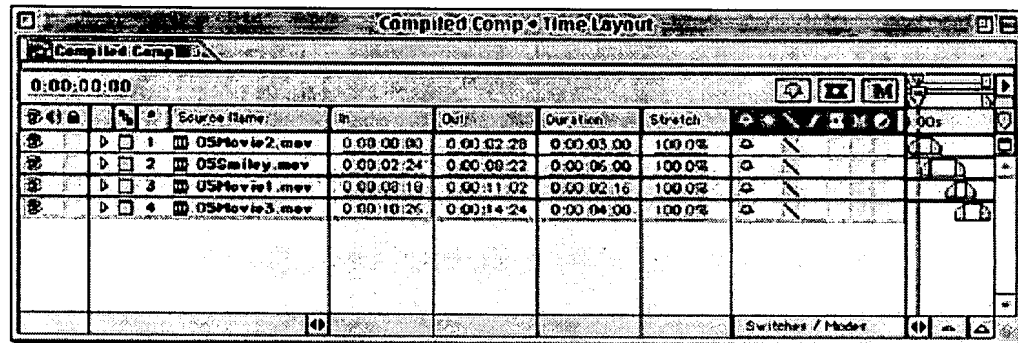
Multimedia Animation > Assembling the final project**Assembling the final project**

The final project with all four segments will yield a QuickTime movie that will play at 15 frames per second smoothly off a double-speed CD-ROM.

You'll start by creating a new project, and then importing the three movies that you made during this lesson. If you were not able to render complete movies, each individual project folder contains a completed movie; you can import those instead.

1. Choose File > New Project, create a new composition named **Compiled Comp** that is **320 x 240** and **15** fps, with a Duration of **15:02**.
2. Choose File > Import > Footage Files, and do one of the following:
 - o If you rendered the movies, navigate to the Projects folder, and import the three movies that you created.
 - o If you didn't render the previous projects, navigate to the IDIG folder and import the IDIG.mov file, open the YouDig folder and import the YouDig.mov file, and then open the DigIt folder and import the DigIt.mov file.
3. Finally, open the Smiley folder, and select Smiley.mov. Click Done to close the dialog box.
4. Drag all four QuickTime movies from the Project window into the center of the Composition window. Stack them in the Time Layout window in the following order from top to bottom: Movie2.mov (or IDIG.mov), Smiley.mov, Movie1.mov (or YouDig.mov), and Movie3.mov (or DigIt.mov).
5. In the Time Layout window, display the In and Out panels by clicking the Optional panel button to the right of the Switches/Modes button.
6. Use the In and Out panels to set the In point for Movie2.mov at 00:00:00, the In point for Smiley.mov at 00:02:24, the In point for Movie1.mov at 00:08:18, and the In point for Movie3.mov at 00:10:26.

Figure .



7. Close the In and Out panels by clicking the Optional panel button again.
8. Choose File > Import > Footage File, select Audio.mov in your 04Lesson folder, and click Open.
The music for the project was composed by Chris Meyer of CyberMotion.
9. Set the current time to 00:00:00, and drag the audio footage item from the Project window into the Time Layout window.
10. Choose File > Save Project As, type **Compil.aep** for the name, and save it in your Projects folder.

Rendering a movie for CD playback

Now you're ready to render the final movie sequence.

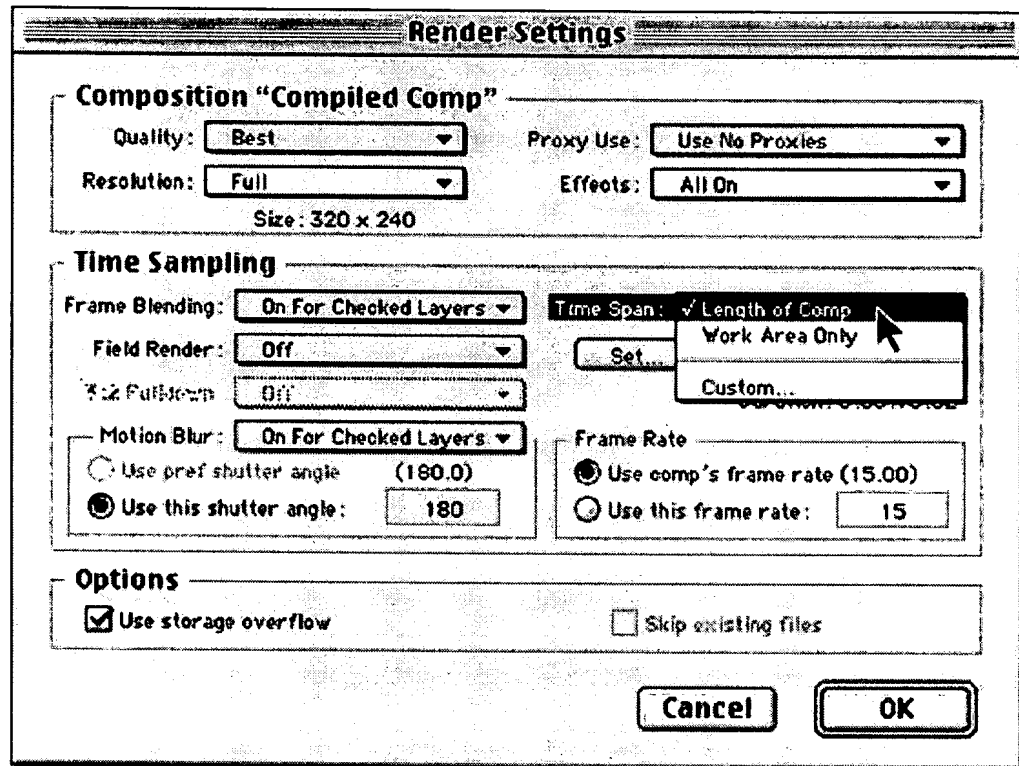
1. Choose Composition > Make Movie.
2. Type **IDIGSeq.mov** for the name, and save the movie in your Projects folder.
3. For Render Settings, choose Custom.

The Render Settings window should be checked for the following settings: Best Quality, Full Resolution (320 pixels by 240 pixels), Use No **Proxies**, and Effects All On.

4. For Time Span, choose Length of Comp. Under Frame Rate, select Use Comp's Frame Rate (15.00). The remainder of the default settings are acceptable. Click OK.

Figure .

6



5. For Output Module, choose Custom.
6. For Format, choose QuickTime Movie.
7. Set the compression to Cinepak in one of the following ways:
 - o In Windows, the Compression Settings dialog box appears. Set Compressor to Cinepak.
 - o In Mac OS, click the Format Options button, and set Compressor to Cinepak.

You use the Cinepak compressor when com-pressing 8-bit and 24-bit video for playback from CD-ROM discs or for desktop presentations. For best results, you should use the Cinepak compressor on raw source data that has not been previously compressed.

8. Leave Quality set to Best, select Keyframe Every and enter **15**, and select Limit Data Rate To and enter **300**. Click OK to close the Compression Settings dialog box.
9. In the Output Module Settings dialog box, select Audio Output. Choose 22.050 KHz from the left menu. This is the standard sample rate for movies played on computers. 44.100 KHz is the standard sample rate for compact disc audio.
10. Choose 8-bit from the center menu. This is the standard sample depth for Windows or Mac OS playback. (16-bit is the standard for compact disc audio.)
11. Click OK to close the Output Module Settings dialog box.
12. Click Render.

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When rendering is complete, get some popcorn and watch your movie.

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Special Effects for Film > Creating a proxy for a high-resolution footage file**Creating a proxy for a high-resolution footage file**

You will begin by importing high-resolution footage of an actor filmed against a blue screen. Next you'll create and assign a *proxy*, or lower-resolution copy, of the original footage to make working with the project faster and easier.

1. Choose File > Import > Footage File, and then select ActHiR01.cin from the 07Lesson folder. In the Interpret Footage dialog box, select Treat As Straight (Unmatted), and click OK.
2. Next, choose Composition > New Composition, type **2_Proxy** for the name, and choose Film (2K) from the Frame Size menu for a Frame Size of 2048 x 1536 pixels.
3. In the Composition window, choose Quarter from the Resolution menu.

Making a full-size composition at Quarter Resolution is far thriftier with RAM than making a 512 x 384 composition and shrinking the 2048 x 1536 image within it.

4. Set the Frame Rate to **24** fps—the standard frame rate for movies made in the United States. Set the Duration to **192** frames (8 seconds), and then click OK.

The Composition window opens with a Magnification of 25% and Quarter Resolution. The composition has the same dimensions and duration as the original footage, but it will be displayed and rendered at a fraction of the original dimensions. It's best with film-resolution images to make your proxy at about video resolution; 512 x 384 is close enough.

5. Drag the ActHiR01.cin footage file from the Project window into the Time Layout window.
6. The image should look like a mosaic. Choose Effect > Cineon Tools > Cineon Converter. The image should now look normal. This is a linear conversion. Note that the Conversion Type menu in the Effect Controls window is set to Auto Log to Linear by default. Experiment with the Black and White Point, Gamma, and Highlight Rolloff sliders.

Figure .

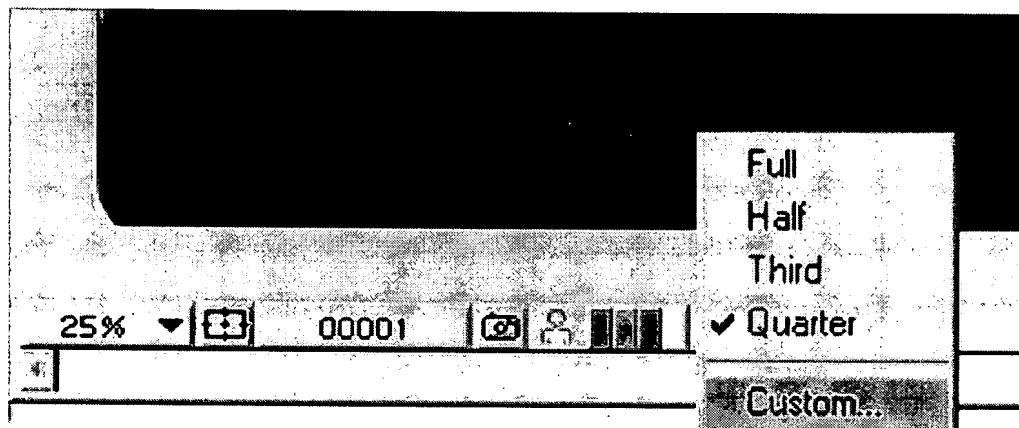


The original footage was shot sideways, but you'll correct that when you create a composition. (You want the proxy to be the same orientation as the original footage.)

If you don't have much RAM available you might get an out-of-RAM warning. You can lower the resolution of the image even more to conserve RAM.

7. To set a custom resolution, choose Custom from the Resolution menu, and then enter **8** for both horizontal and vertical pixels, and click OK.

Figure .



This results in a Resolution of one-eighth, and a window size that is close to the 320 x 240 windows you've been working with throughout this book. It may take a moment to display the contents of the Composition window.

8. Since you'll be building a log scale composition, choose Auto Log to Log from the Conversion Type menu and note the slider settings. Note the very flat (low) image contrast. Apply a second Cineon Converter effect, leaving it at the default settings. The image has now been relinearized and looks correct. Apart from the loss of extended highlight information at the first linearization, you can convert between log and linear any number of times without harming the image.
9. When finished, delete the ActHiR01.cin layer, since it is only a single frame.
10. Choose File > Import > Footage File, and then select ActHiR.mov from the 07Lesson folder and

(10)

click Open. Drag it from the Project window into the 2_Proxy Time Layout window.

ActHiR.mov is a high-resolution QuickTime movie made from the Cineon sequence using the Auto Log to Log Conversion Type. Although it is an 8-bpc file, it still retains all the dynamic range of the 10-bpc Cineon file, but with slightly less color precision. Later, you'll correct this by applying a log-to-log conversion with an adjustment layer. The movie was compressed using the standard QuickTime Photo-JPEG compressor, which is an excellent choice when you need to retain maximum image quality. At up to 10:1 compression, Photo-JPEG images are still very close to uncompressed quality, but at the expense of native playback speed.

11. Save the project.

If you were to render the project, you would use the following settings: Best Quality, Quarter Resolution, and a Frame Rate of 24 fps. The proxy for this lesson was rendered with the Photo-JPEG compressor at the High quality setting.

After rendering the proxy, you'll assign it to represent the original footage.

12. Close the 2_Proxy Composition window and Time Layout window.

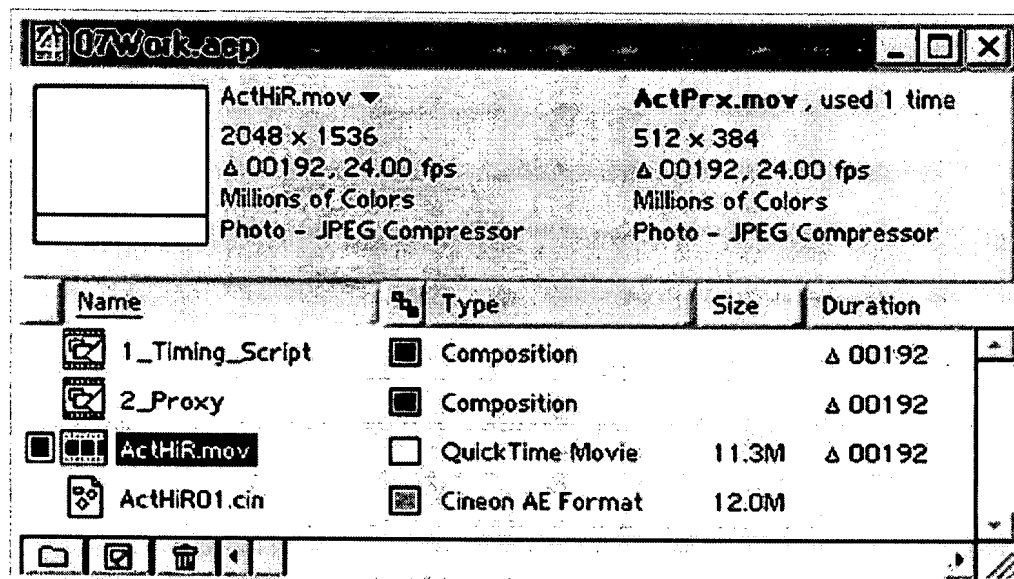
Setting a Proxy file

Now you'll assign a proxy to the high-resolution footage.

1. Select the ActHiR.mov footage item in the Project window, and then choose File > Set Proxy > File, select ActPrx.mov from the 07Lesson folder, and click Open.

A small black square (called a *proxy indicator*) appears to the left of the ActHiR.mov footage item in the Project window, indicating that a proxy has been set. The name of the proxy appears next to the thumbnail in the Project window. If you need to switch between the original footage and its proxy, click the proxy indicator to turn it on or off.

Figure .



When you use the ActHiR.mov file in a composition, After Effects will use the proxy for display. Effects and properties applied to the proxy are applied to the actual footage when the movie is rendered with Use No **Proxies** selected from the Proxy Use menu in the Render Settings dialog box. Even though the proxy is 512 x 384, it behaves as if it's 2048 x 1536 in the composition.

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Special Effects for Film > Using the Motion Tracker Keyframe assistant**Using the Motion Tracker Keyframe assistant**

You will use the Motion Tracker Keyframe Assistant to track the motion of the actor's hand so that you can match the motion of the glow to the moving hand.

The Motion Tracker and several other keyframe assistants are available only with the Production Bundle version of After Effects. The Motion Tracker keyframe assistant is not included with the After Effects Classroom in a Book. If you do not have the After Effects Production Bundle, skip to "Importing keyframes".

Keyframe assistants are a set of plug-ins that generate and manipulate keyframes automatically. Other keyframe assistants include the Motion Stabilizer, which eliminates movement caused by a handheld camera; Motion Sketch, which captures a motion path you draw freehand with the mouse; and several others.

Setting up Motion Tracker options

In order to use the Motion Tracker, the composition must have at least two layers—one layer to track and one to attach to. At least one of the layers must be a movie or composition. In this example, you will track the position and rotation of the actor's hand and arm, and then attach the hand light to the actor's hand.

Note

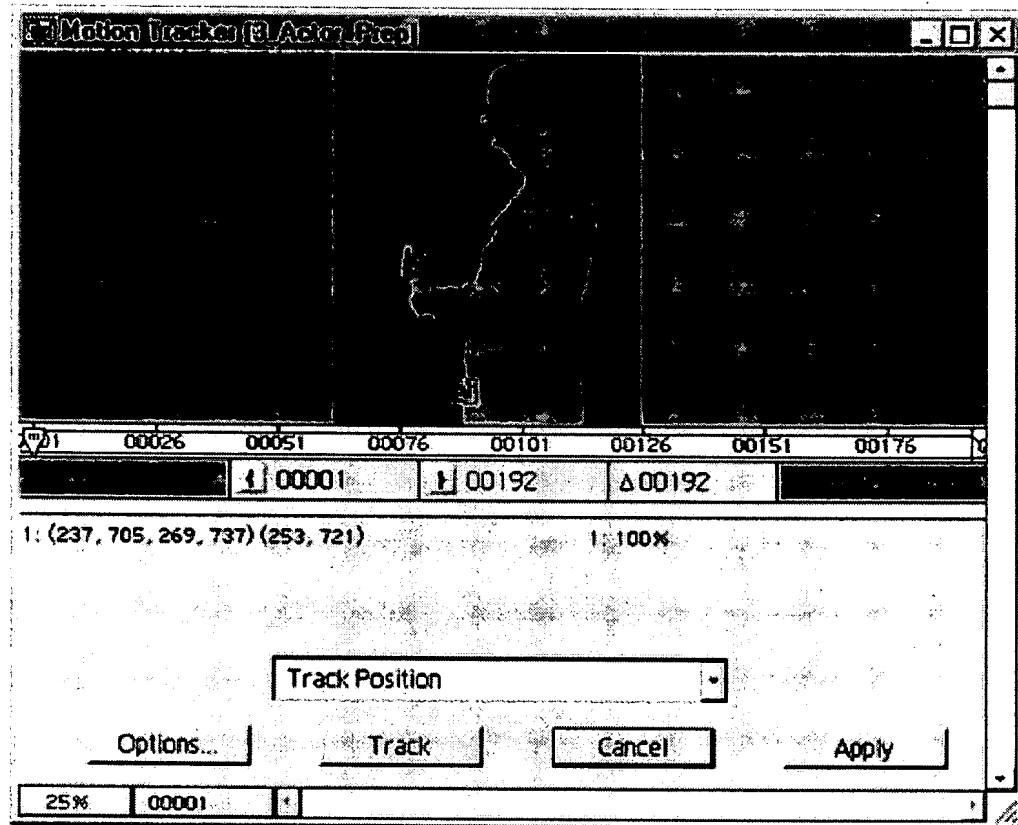
Note: To ensure sufficient accuracy, you should turn **proxies** off when using the Motion Tracker in a production environment. To conserve memory during this lesson, leave the proxy on.

1. Select the 3_Actor_Prep layer in the Time Layout window, and then choose Layer>Keyframe Assistant>Motion Tracker. The Motion Tracker window appears.

The Motion Tracker window contains an image of the selected layer, a time ruler, controls found in the Layer window, and the Motion Tracker controls.

Figure .

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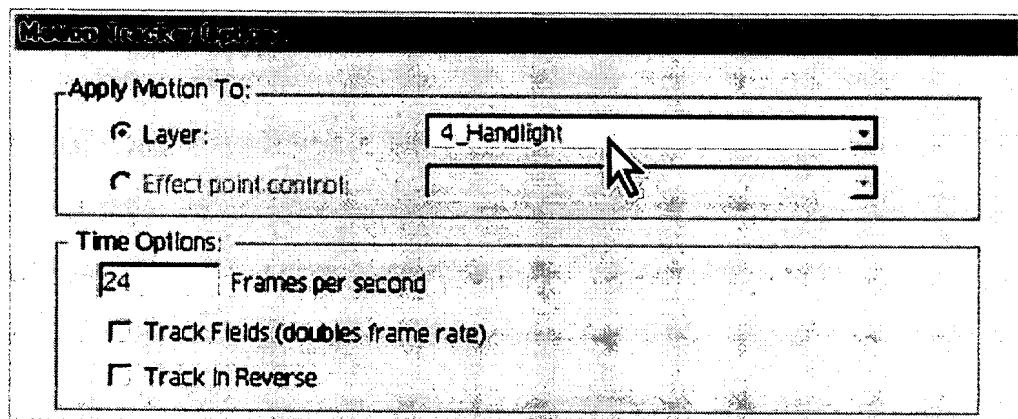


Note

Note: Although you cannot manually select different tools while the Motion Tracker is active, you can select them using the keyboard shortcut commands.

1. Click the Options button, and then choose 4_Handlight from the Apply Motion To menu.
2. Make sure the Frame Rate is 24 fps, choose 1/8 from the Subpixel Matching menu, and click OK.

Figure .

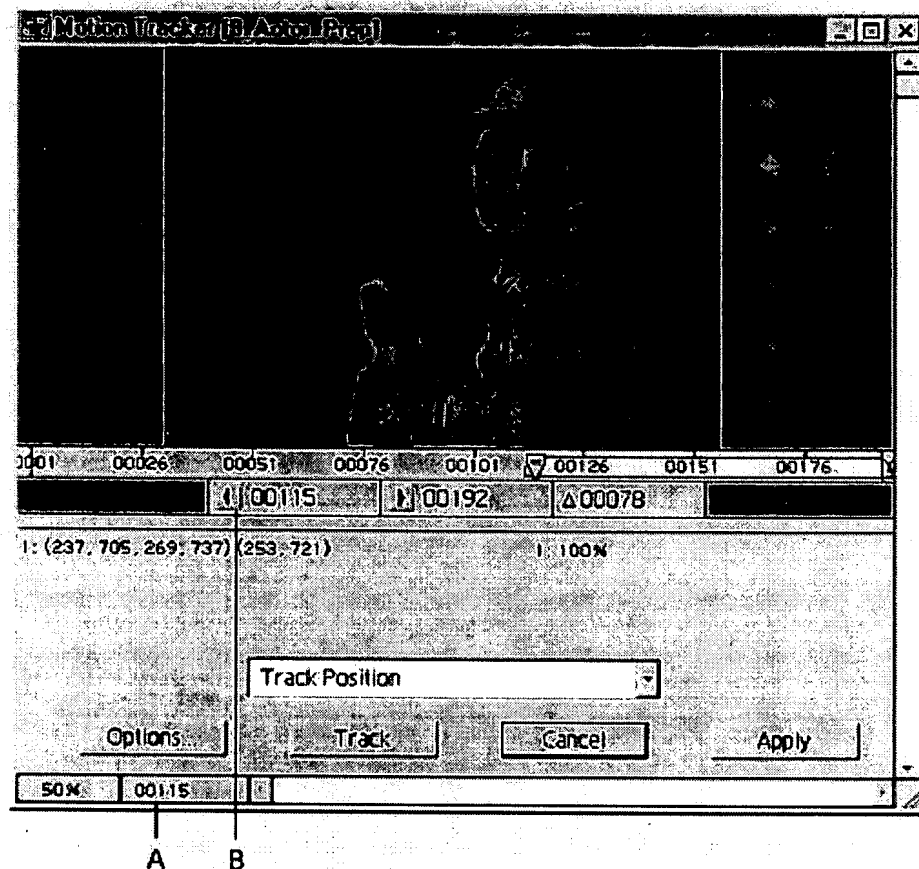


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To define the time range in which you want to track motion, use the time ruler and the In and Out buttons just as you would in the Layer window.

3. In the Motion Tracker window, set the current time to frame 0115 by clicking the time display, and then click the In button. The Out point will remain at the end of the layer.

Figure . A. Time display B. In buuon



Defining the tracking range

Now define the Motion Tracker Feature and Search regions.

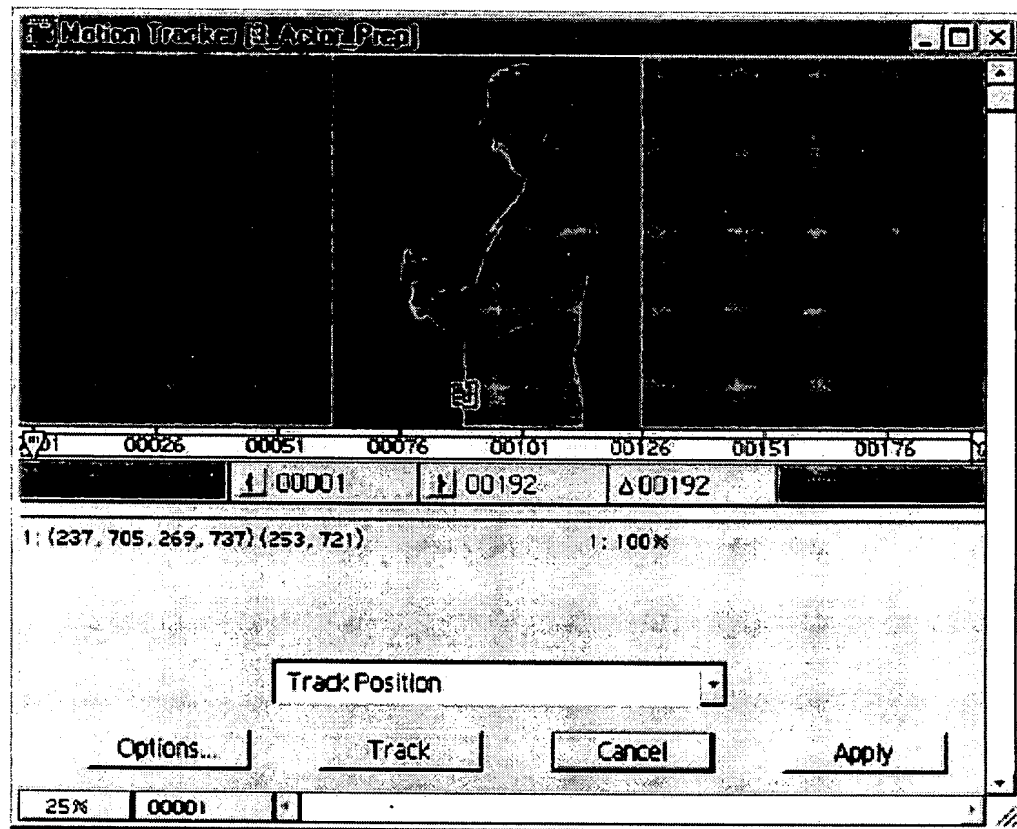
1. Choose Track Position & Rotation from the menu.

You'll use the Position option to track the position of the hand light as it follows the hand, and the Rotation option to rotate the hand light in relation to the arm as it swings from the elbow.

2. Scroll the image, if necessary, until you locate the Position and Rotation Feature and Search regions. They appear as two double boxes.

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Figure .



The box on the left is the Position Tracker, and the box on the right is the Rotation Tracker. The outside rectangle for each box is the Search region, which you use to define the area where the Motion Tracker will search for a match to the Feature region. The inside box is the Feature region. Resize this box to define precisely the element you want to track.

Note

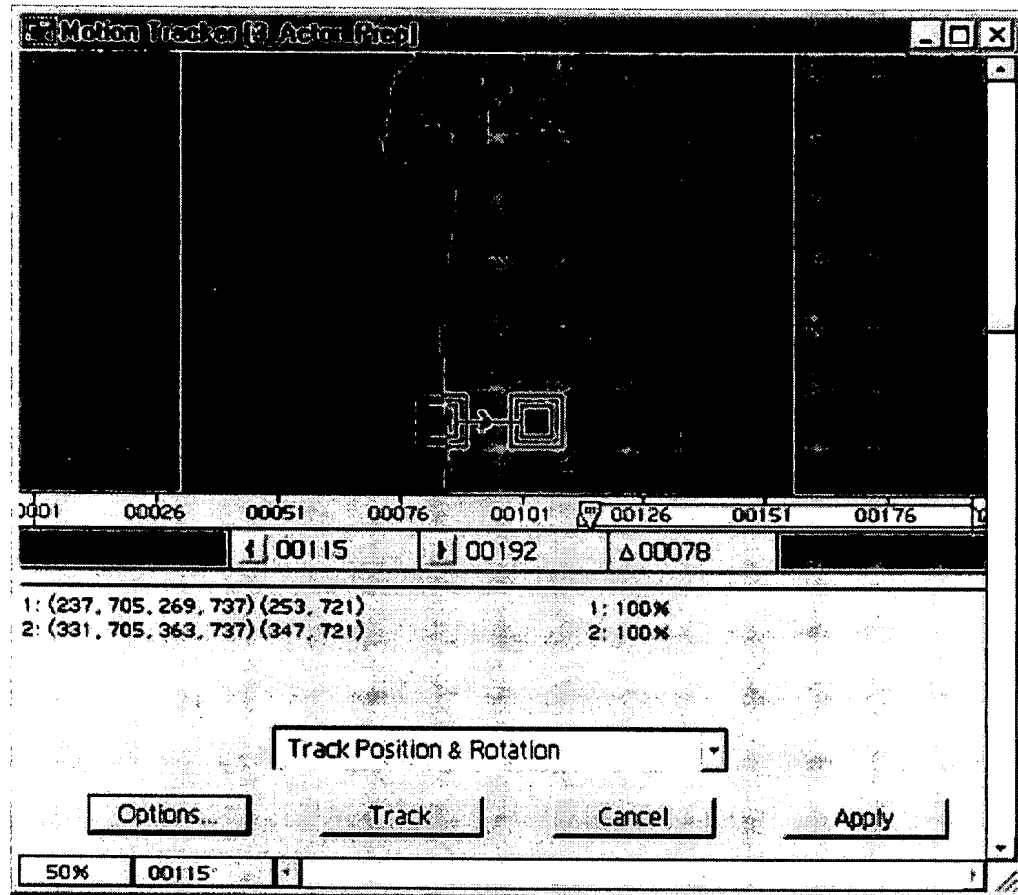
Note: When dragging the Position Tracking and Rotation Tracking boxes, be careful not to accidentally drag a handle. Zoom the image in, if necessary, when dragging the boxes. To zoom the image with the Motion Tracker window open, press the Period key to zoom in, and press the Comma key to zoom out.

1. Click inside the left set of boxes and drag it up to the actor's hands.
2. Use the handles to resize the Search region (outer rectangle) to define the area that the Motion Tracker will use.

The Search region should be quite wide in this case, since at one point the actor moves his hand rather quickly. Make the Search region large enough to contain the greatest possible movement of the Feature region from one frame to the next, but no larger. Large Search regions slow down the tracking process.

Figure .

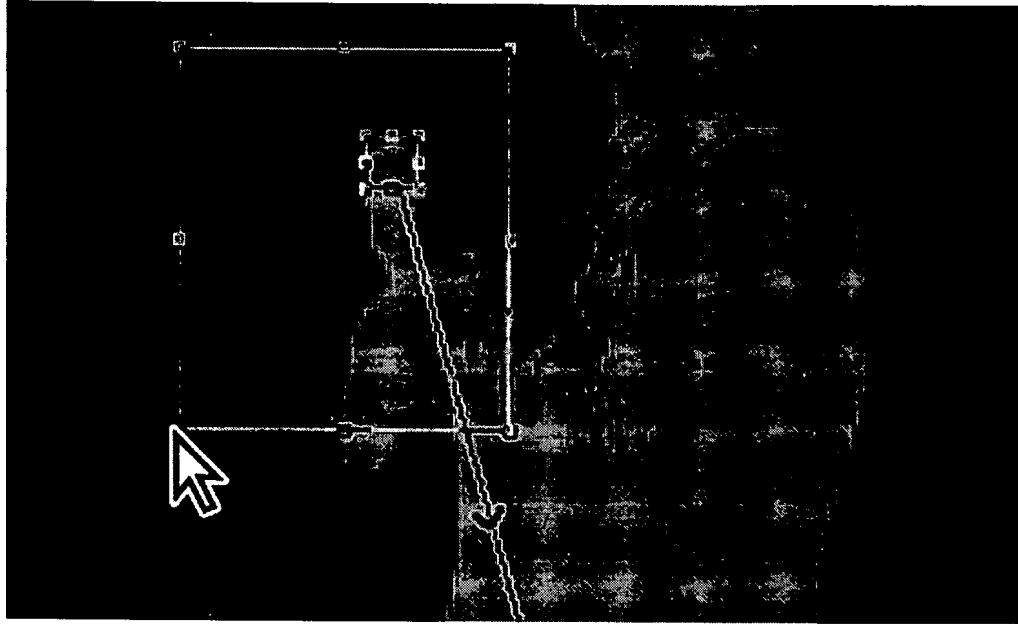
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3. Use the handles to resize the Feature region (inner rectangle) to define the area around the top of the actor's left hand.

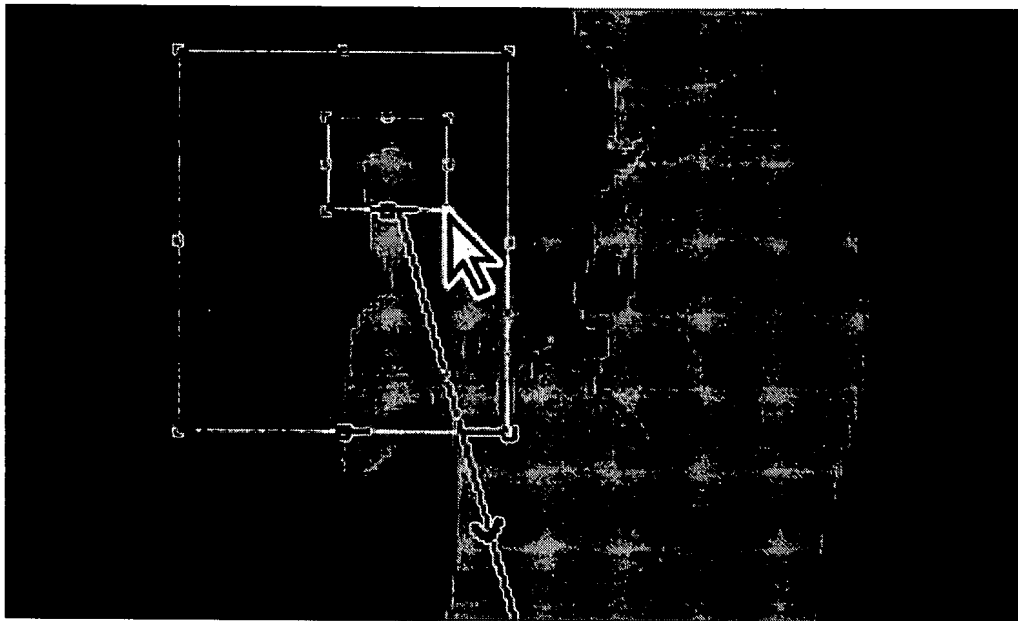
Figure .

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4. Drag the Rotation Feature and Search regions to the man's elbow. The Search region can be fairly close to the Feature region, which should cover about 50% of the elbow area.

Figure .



5. Make sure that you can see the actor's hands so that you can watch the tracking process, and then click the Track button.

A narrow black bar appears under the timeline to mark time regions that have been tracked. You can interrupt the tracking process at any time by clicking the mouse or pressing any key.

It can take up to 10 minutes for the Motion Tracker to track the motion for the 4 seconds that you have specified.

You may need to experiment with the positioning of the Search region and Feature region boxes before you are satisfied. Accurate tracking requires patience and a lot of trial and error. If you find that you don't have the time, you can skip to "Importing keyframes" and copy keyframes that have already been created.

6. After you have finished tracking, click the Apply button to generate keyframes.

Examining the keyframes

The Motion Tracker applies Position and Rotation keyframes to the 4_Handlight layer for every frame within the tracking region.

1. Display both the Position and Rotation properties of the HandLight layer: select the 4_Handlight layer, and then press the P key, and Shift+R. Examine the Position and Rotation keyframes that have been automatically created.
2. Set the work area to just the area where the keyframes are, and press 0 on your numeric keypad to preview the motion of the layer.

For more information on the Motion Tracker keyframe assistant, see the *Adobe After Effects 4.0 Production Bundle Guide*.

Importing keyframes

If you do not have the Production Bundle version of After Effects, you do not have access to the Motion Tracker. Instead, you can import a project that contains the 4_HandLight layer with the keyframes created for you. If you completed the previous section, skip these instructions and go to the next section, "Positioning the CD-ROM image."

1. Choose File > Import > Project, and then select HndKey.aep in the 07Lesson folder, and click Open.
2. Double-click the HndKey.aep folder in the Project window, and double-click the Handlight_Keyframes composition.
3. With the 4_Handlight layer selected and the Position and Rotation properties displayed, Shift-click both properties to select all the keyframes, and choose Edit > Copy.
4. Activate the 5_Pan_Comp window, make sure that the 4_Handlight layer is selected and the current-time marker is set to 0115, and then choose Edit > Paste.
5. If 4_Handlight has shifted so that the layer position no longer matches the actor's hand position, then Shift-click both the Position and Rotation properties to select all keyframes, and use the Arrow keys to nudge all the keyframes equally until the 4_Handlight layer is in correct position.
6. Close the Handlight_Keyframes Comp and Time Layout windows and save the project.


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Special Effects for Film > Positioning the elements for the final composition**Positioning the elements for the final composition**

Now that you have constructed all the elements that you need, you are ready to import the rest of the files and assemble the pieces into the final composition. You'll import the sky and feed-store images and the sky light effect.

Preparing a still image file for import into After Effects

Before you import a still footage item into After Effects, prepare the file as completely as possible. It is generally easier and faster to prepare a file in its original application; this also reduces rendering time in After Effects. You can use an image-editing application, such as Adobe Photoshop, to prepare the footage, and then use After Effects to manipulate only the image attributes you want to change over time. Before you import still image files into After Effects, consider doing the following:

- *Set the pixel dimensions of the still image to the resolution at which you will use it in After Effects. If you plan to output to DV or D1, you can set the pixel dimensions to a smaller size. If you plan to scale the image over time, set image dimensions that provide enough detail at the image's largest size in the project. The maximum resolution you can use in After Effects is 4000-by-4000 pixels.*
- *Set the resolution to even numbers if working in a composition that uses even-numbered resolution (for example, 2048 by 1536). Likewise, set the resolution to odd numbers if working in a composition that uses odd-numbered resolution. This process prevents additional softening of images.*
- *Crop the parts of the image that you do not want to be visible in After Effects.*
- *Correct the contrast and color balance to ensure they are set correctly for broadcast video, if necessary.*
- *Create an alpha channel if you want to designate areas as transparent.*
- *If final output will be broadcast video, avoid the use of thin lines, for example, 1-pixel lines, for images or text because they may appear to flicker. If you must use thin lines, add a slight blur so the line or text displays on both fields instead of flickering between them.*
- *Save the file using the correct naming convention. For example, if you plan to import the*

file to After Effects on a Windows system, save the file using a three-character extension. If you plan to import the file to Mac OS, save the file with a name containing a maximum of 31 characters.

- *Make sure the file format is supported in the operating system you plan to use.*

—From the *Adobe After Effects User Guide*, Chapter 3

1. Choose File > Import > Footage Files, and then select Fds.psd in the 07Lesson folder, and click Open. In the Interpret Footage dialog box, select the Treat as Straight option, and click OK.
2. Select Sky.psd, and click Open.
3. Select the FX_HiR.mov file, click Open, and then click Done.

Both the Fds.psd image and the Sky.psd image are 2918 x 1946 in size, and both were scanned into Adobe Photoshop and saved as 72 dpi Photoshop files.

The FX_HiR.mov file is a 36-frame QuickTime movie of a lens flare.

You'll set **proxies** to speed up screen redraw.

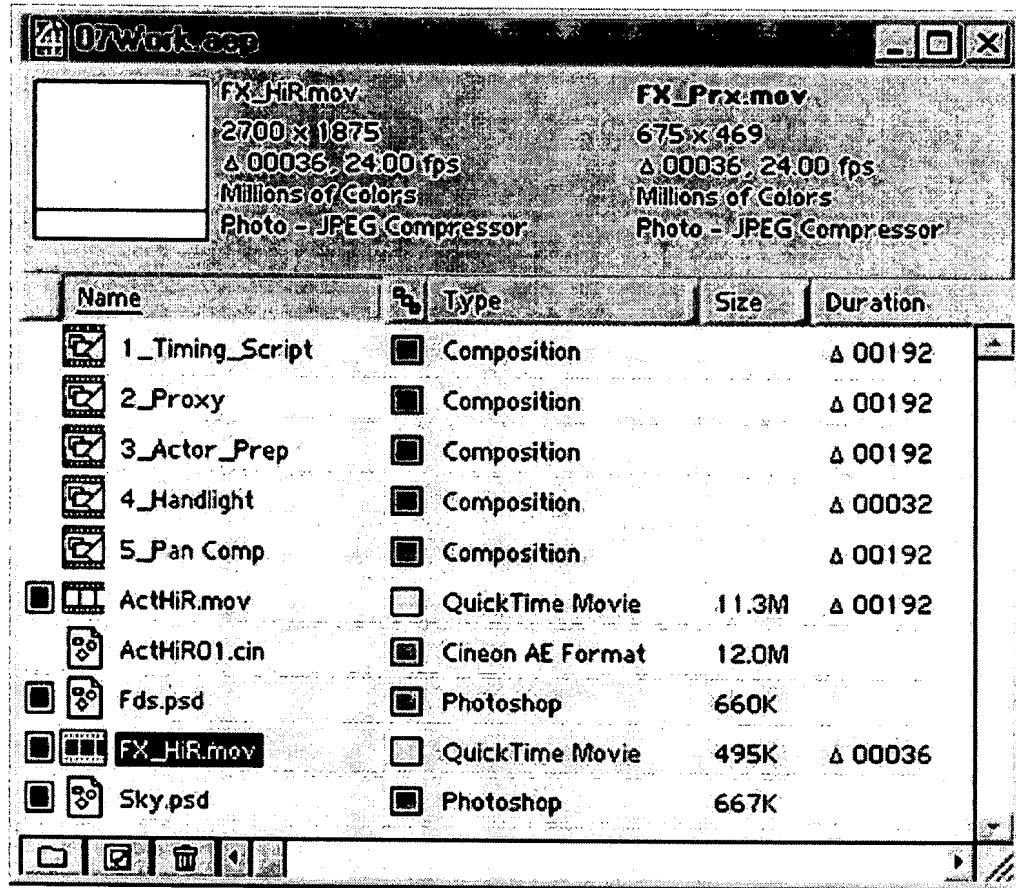
4. Select Fds.psd in the Project window, choose File > Set Proxy > File, select FdsPrx.psd in the 07Lesson folder and click OK. Select the Treat as Straight option for the alpha channel, and then click OK.
5. Select Sky.psd in the Project window, and then choose File > Set Proxy File, and select SkyPrx.psd in the 07Lesson folder.

Both the FdsPrx.psd and SkyPrx.psd files are smaller versions of the original Photoshop images. When used as **proxies**, they are scaled up to the same size as the original.

6. Select FX_HiR.mov, choose File > Set Proxy > File, and select FX_Prx.mov in the 07Lesson folder.

Figure .





Positioning the layers

After positioning the feed-store and sky layers and rotating them slightly, you'll set Position keyframes for the Sky.psd layer so that the sky moves slightly from left to right. First, you'll create a new composition.

1. Create a new composition, name it **5_pan_comp**, set the Frame Size to **2700 x 1875**, and set the Resolution to Quarter.
2. Make sure the Frame Rate is set to **24** fps, and set the Duration to 192 frames.
3. If you need to conserve memory, select Custom in the Resolution menu, set both values to **8**, and then click OK. Click OK again to create the composition.

Now you'll add the files you just imported.

4. Drag both Sky.psd and Fds.psd from the Project window into the 5_Pan_Comp Time Layout window, making sure that Fds.psd is at the top of the stack.

Both Fds.psd and Sky.psd need to be rotated slightly.

5. With both the Fds.psd and Sky.psd layers selected in the Time Layout window, press the R key to see the Rotation property, and then press the - (minus) key on your numeric keypad to rotate the layers one degree counterclockwise. (You can use the + key to rotate clockwise in 1-degree increments.)

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6. Deselect Sky.psd, press the P key, and set the Position value for the Fds.psd layer to **1268** for X-axis and **936** for Y-axis.
7. To move the sky, set the current time to 0001, select the Sky.psd layer, and click the stopwatch icon next to Position to set an initial Position keyframe. Then click the underlined value and enter **1284** for X-axis and **936** for Y-axis.
8. Go to the end of the composition, and change the Position value to **1212** for X-axis and **936** for Y-axis.

The Fds.psd layer needs some color correction. You'll use the Levels effect to do this.

9. Select Fds.psd and choose Effect > Adjust > Levels. In the Effect Controls window, choose the channel and enter the values from the following table.

RGB Input black	26
RGB Gamma	0.8
Red Input White	250
Green Input Black	4
Blue Input White	251

Now you'll use the Noise effect to make the Fds.psd layer, which is a still image, look more like film. This effect adds random noise that can be used to simulate film grain. After applying the Cineon Converter effect to Fds.psd, you'll copy these two effects and paste them into Sky.psd.

10. With Fds.psd selected, choose Effect > Stylize > Noise. In the Effect Controls window, set the Amount of Noise to **2** percent.

Your final adjustment will be to apply the Cineon Converter to convert the linear Fds.psd image to log scale.

11. With Fds.psd selected, choose Effect > Cineon Tools > Cineon Converter. If you get an error message at this point, simply click OK. In the Effect Controls window, choose 8 Bit Linear to Log from the Conversion Type menu.
12. Select the Noise and Cineon Converter effects in the Effect Controls window and choose Edit > Copy.
13. Select the Sky.psd layer, and choose Edit > Paste.
14. You'll want to be able to see the composition in linear scale, so press the Home key to move the current-time marker to the beginning of the composition, choose Layer > New Adjustment Layer, and then rename the layer **Linear Preview**.
15. Choose Effect > Cineon Tools > Cineon Converter. Leave the settings at the defaults and close the Effect Controls window.

This layer should stay at the top of the stack in the Time Layout window. It should be turned off before leaving the composition, and before rendering.

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16. Save the project.

Adding the FX_HiR.mov footage item

Now you'll add the FX_HiR.mov image to the composition twice to give the sky a glow.

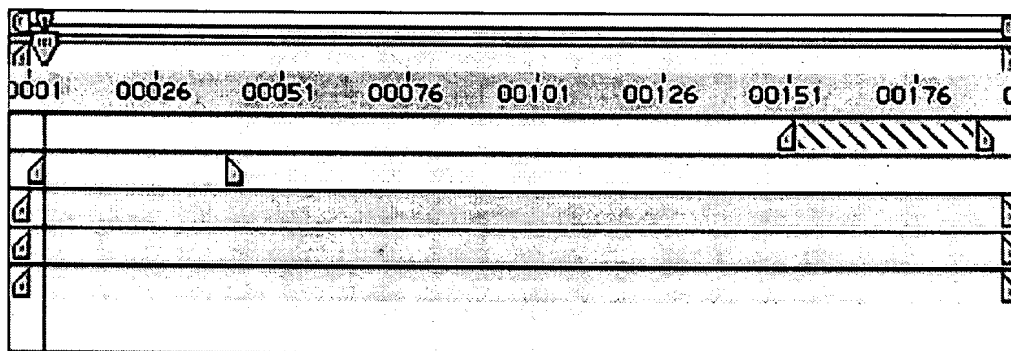
1. Set the current time to 0004, and then drag the FX_HiR.mov footage item from the Project window into the Time Layout window. Display the Transfer Modes panel, and set the mode for the FX_HiR.mov layer to Screen.

The Screen mode keys out the black areas of the FX_HiR.mov image and leaves a glowing light over the sky. Unlike the other linear scale layers, you won't convert the Flare layers to log scale. Placed in a log scale composition, the highlight will render as brighter than the white point in a standard print.

2. With the FX_HiR.mov layer selected, choose Edit Duplicate. The duplicate layer is displayed at the top of the layer stack in the Time Layout window. An asterisk appears at the end of the layer name to indicate that it is a duplicate. Drag the layer duration bar of the duplicate layer until the In point is positioned at frame 152.
3. To reverse the second layer's playback direction, select the layer that begins at frame 152 and press Ctrl+Alt+R (Windows) or Command+Option+R (Mac OS). The layer duration bar now has diagonal red stripes, indicating that it has been reversed.

The layer is automatically time stretched -100% and will play backwards from frame 152.

Figure .



4. Save the project.

Adding the actor and creating his shadow

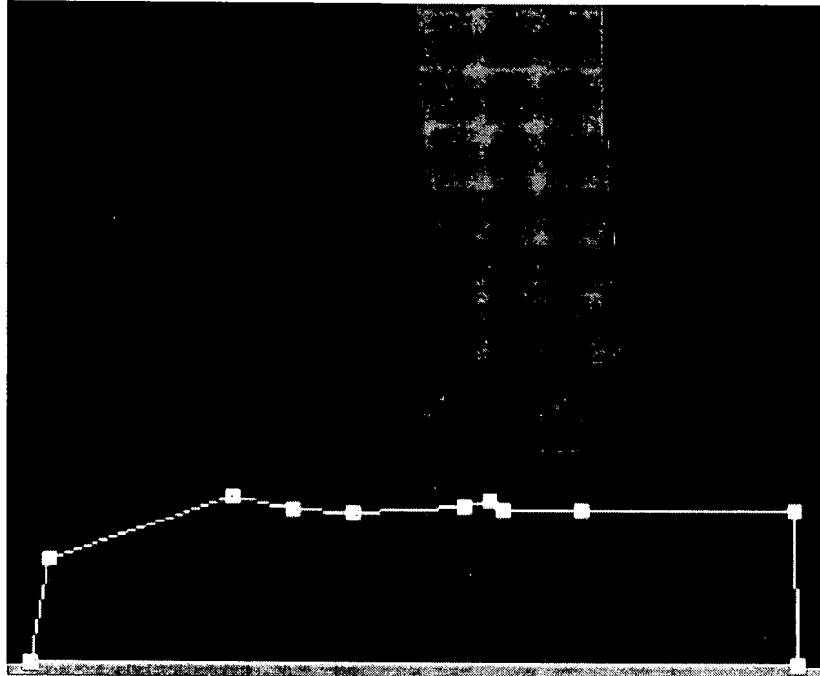
After adding the 3_Actor Prep composition to the 5_Pan Comp, you'll create the actor's shadow.

1. Set the current time to 0001. Drag the 3_Actor_Prep composition from the Project window into the 5_Pan Comp Time Layout window.
2. Press the P key to display the Position property in the Time Layout window, and enter **1728** for X-axis and **1164** for Y-axis.

Before creating the actor's shadow, you'll need to mask out the box on which the actor is standing. Because the object you want to mask out is small, you can save time by drawing the mask around the box and then reversing the mask.

3. Double-click the 3_Actor_Prep layer to open the Layer window. Select the pen tool from the toolbox and use it to mask out the box which the actor is standing on. When finished, close the Layer window.

Figure .



4. With the new mask (Mask 1) selected in the Time Layout window, choose Layer > Mask > Inverse.

Next you'll use a solid to make the actor's shadow.

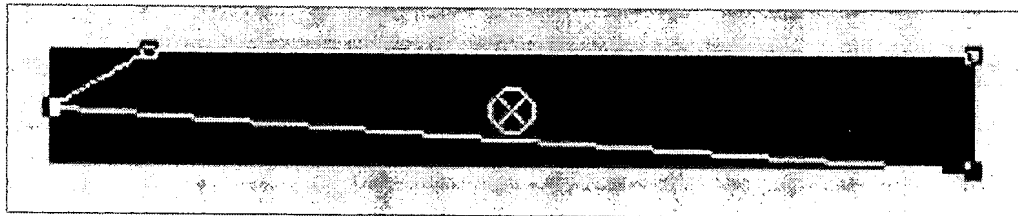
5. Choose Layer > New Solid, name it **Actor Shadow**, set the size to **1024 x 128**, and leave the color at default gray. Click OK.
6. In the Transfer Modes panel, change the mode for the Solid layer to Multiply.
7. Position the solid to the right of the actor in the Composition window (2204, 1812), and beneath the 3_Actor_Prep layer in the Time Layout window.

Figure .



8. Double-click the solid layer to display the Layer window, and then create a mask to reshape the rectangular solid as shown below.

Figure .



9. Press the F key to display the Mask Feather property in the Time Layout window, and then set Mask Feather to **10** pixels for both Horizontal and Vertical.
10. Close the Layer window.

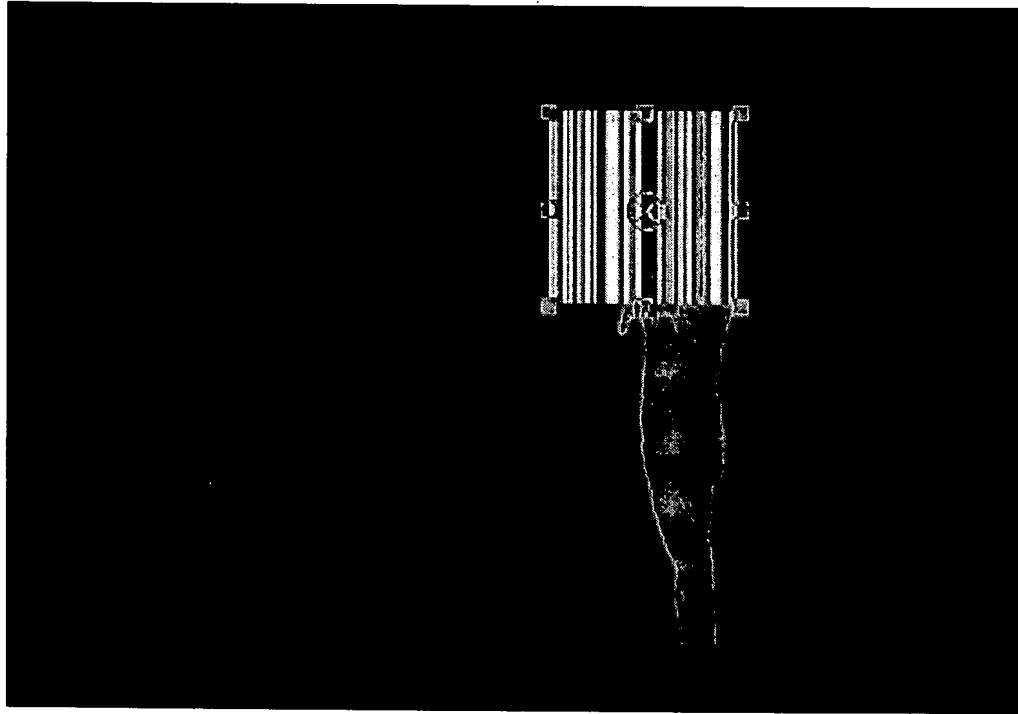
Adding the 4_Handlight layer

Now you'll add the 4_Handlight layer to the composition and apply a variety of visual effects to turn the dull gray bars into glowing light.

1. In the Time Layout window, deselect the Video switches to turn off the video for all layers except the 3_Actor_Preparation composition.
2. Go to frame 115 and drag the 4_Handlight composition from the Project window into the Composition window. Position the hand light on top of the man, obscuring his hands and face for

the moment. (You will change the position later.)

Figure .



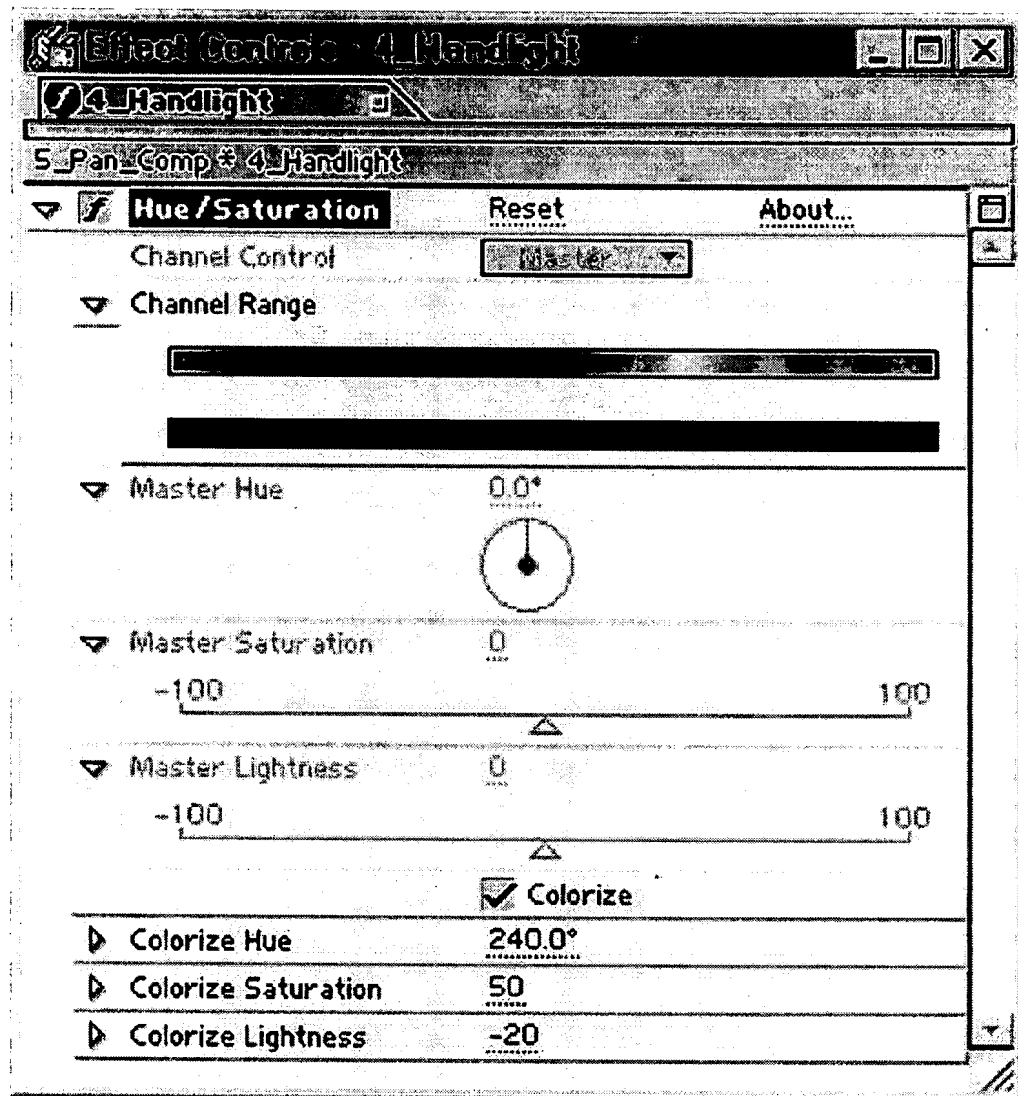
3. Use the zoom tool to zoom in on the hand light area.
4. In the Time Layout window, display the Transfer Modes panel. Set the mode for the 4_Handlight composition layer to Screen.

Now you'll apply the Hue/Saturation, Corner Pin, Glow, and Fast Blur effects.

The Glow and Corner Pin effects are available only in the Production Bundle -version of After Effects. However, both plug-ins have been included for you on the After Effects Classroom in a Book CD-ROM. To use the Corner Pin or Glow effects, make sure that you have installed both plug-ins according to the instructions in "Installing Production Bundle plug-ins".

5. Display the Scale property and click the underlined Scale value. In the Scale dialog box, choose % of Source for Units, set the Scale value of the 4_Handlight layer to **75** for both Width and Height.
6. Choose Effect > Adjust > Hue/Saturation, and then select Colorize in the Effect Controls window. Now skew the gray ramp to blue: set Colorize Hue to **240**, set Colorize Saturation to **50**, and set Colorize Lightness to **-20**.

Figure .



Next you'll apply the Glow effect.

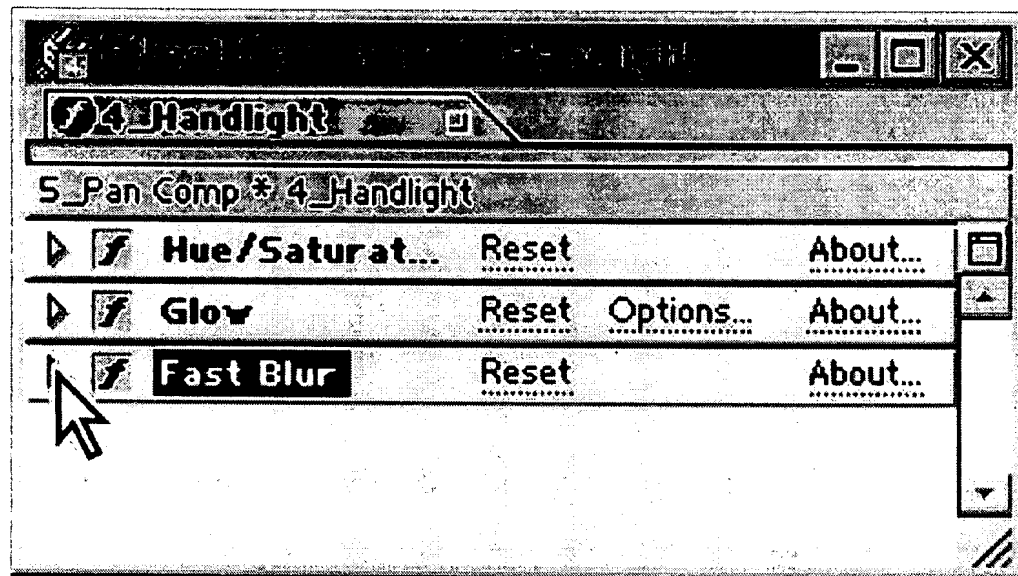
7. Choose Effect > Stylize > Glow, and make sure that the glow is based on the Color Channels.
8. Enter **33** for the Glow Threshold and **25** for the Glow Radius. Leave the other settings at their defaults.
9. Choose Effect > Blur & Sharpen > Fast Blur, and set the Blurriness value to **10**.

Now you'll use the Corner Pin effect to turn the rectangular shape into a triangular shape that fits in the actor's hand.

10. Collapse the three effect outlines by clicking the triangles in the Effect Controls window. Save the project.

Figure .

(29)

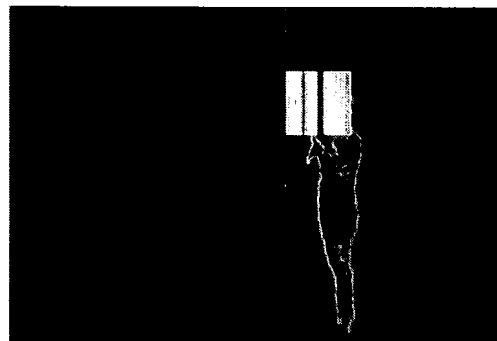
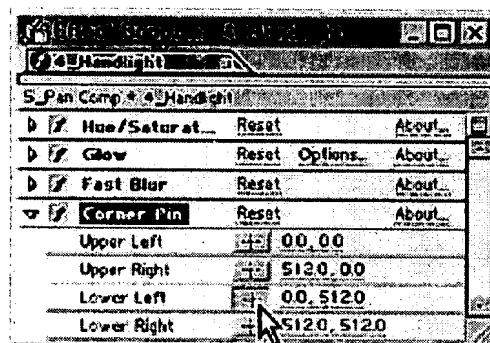


Using the Corner Pin effect

The Corner Pin effect distorts a layer by repositioning its four corners to simulate a perspective view. This is especially useful for aligning layers with elements in other layers. For example, you can use the Corner Pin effect to replace the video on a television screen. In this example, you will use it to -create the directional glow effect.

1. Make sure the 4_Handlight layer is selected in the Time Layout window, and choose Effect > Distort > Corner Pin.
2. In the Effect Controls window, notice the four corner controls. Click the Lower Left crosshair. A crosshair appears in the lower left corner of the 4_Handlight layer in the Composition window.

Figure .



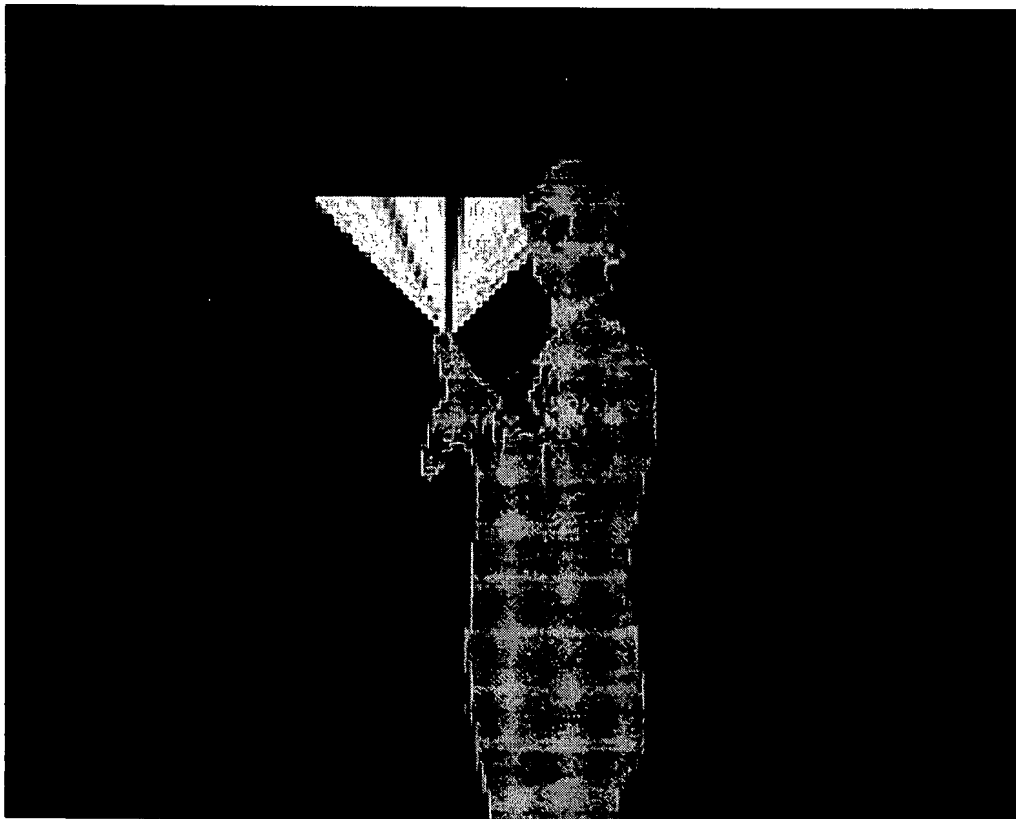
3. Click in the center of the layer in the Composition window with the crosshair.
4. Click the Lower Right crosshair in the Effect Controls window, and click again in the middle of the 4_Hand Light layer in the Composition window, but not in the exact same position as before. You will not get the desired effect if both positions are identical.

30

Figure .

The effect becomes triangular in shape. If the shape is still rectangular, change one of the coordinates slightly in the Effect Controls window.

5. In the Time Layout window, drag the 4_Handlight layer below the 3_Actor Prep layer. In the Composition window, position the hand light behind the actor's left hand.

Figure .

6. If you set a custom resolution to conserve memory when you created 5_Pan Comp, set the Resolution of the composition to Quarter. Close the Effect Controls window and save the project.